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OUR readers must not think that our reading columns are the only ones worth perusing. Our columns of advertising are also worth more than a passing glance, constituting, as they do, a directory of almost all the larger houses in the music trade, and the leaders in some other branches of business. The advertising patronage given by the music trade to KUNKEL'S MUSICAL REVIEW is more than five times larger than that accorded by them to any other musical magazine that is not distinctly a "trade journal." This is in itself an indication of the estimate placed upon the extent and character of our circulation by the shrewdest business men, east and west.

EARNING to play any musical instrument is primarily a mechanical process, which involves more of gymnastics than of thought. These gymnastics, though only gymnastics, are indispensable, they will not furnish expression, which is born of feeling, but without them, feeling must stammer and stutter and beauty and accuracy of expression is impossible. Applying this thought to the art of piano playing, the question arises: What gymnastics, in other words, what kind of exercises and pieces are to be recommended in the first instance? All great pianists are agreed that the true foundation of piano playing, so far as technique is concerned, is independence of each finger, and that the best way to attain this desired end is the playing of *legato* passages, in other words, scales and running passages. For this reason, much of the modern piano music, which depends upon wrist action (but is often played with arm action, making the genuine "piano banging") consisting largely of rapid jumps, *marcato* chords and octaves, is quite unfit for teaching purposes, during at least three years, on an average. It is only after the *legato* touch has become thoroughly mastered, or rather after it has become for the student a second nature, that music of the Liszt school should be taken in hand.

CHEAP chromos and cheaper music given away by grocers and dry-goods merchants to attract trade or to advertise their wares, disgust the *connoisseur* in painting and music. His first impression, and a very natural one, is that art is being desecrated and that the practice of distributing these so-called art-works is an unmitigated evil. Would not a serious second thought cause the *connoisseur* to change his mind? The savage and the untutored child are fond of bright colors without much regard to their harmony or to the forms to which they are applied. The most hypocritical of critics in painting, if he would but tell the truth, could doubt, less remember the time when he painted a yellow coat, a blue waistcoat and striped red and green pantaloons upon the pictures of men in his "first

reader." It was only later that he learned the absurdity of the combinations; it was only by culture that he became the critical aesthete he now is. His dabbling was inartistic, very, but, even his dabbling required a knowledge of color in combination, and hence in its results it was not evil but good. And so in music, the blare of the trumpet, the squeak of the piccolo and the rattle of the drum and cymbals charm the untutored with their loud tone-colors long before their true value as component parts of an orchestra is even dreamt of. It is only with time that the ear begins to consider them as means to an end and to comprehend the end; that it, like the eye, demands not only proper coloring but also symmetrical form. The first steps are humble but they are not evil—they are inartistic, but they tend to art. And so with the chromos and the inartistic music. The fact that they are held out and taken as baits indicates that there is a demand for music and art among the uncritical masses; that through the every day utilitarianism of the age there crops out the immortal love of the beautiful. The mission of the cheap chromos, of the cheaper music is humble, very humble, but it is a beginning and hence better than nothing. They are not (and it is well they are not) even passable kindling for the *connoisseur*, but they may, and doubtless often are, the first means of awakening an interest in the higher and better forms of art.

MUSICAL CRITICISM.

It is not an unusual thing for those who have been, as they think, harshly dealt with by the critics of the press, to condemn all critics as incompetent and all criticism as valueless. One of their favorite methods of establishing their belief in this is to point out the divergences of opinion of different critics viewing or hearing the same art-work at the same time, and to claim that until the critics agree among themselves it is useless to pay any attention to what they have to say of the works of others. This method of argument is as capacious as it is unsound. It mixes without distinction the competent and the incompetent—the criticism that is the result of conviction and that which results from the more or less liberal amount of advertising which has been done in the sheet publishing the stuff, and assumes that criticism to have any value must be infallible. It is a fact, shameful but undeniable, that nine-tenths of the so-called musical criticism found in the newspapers of the United States is the work of ignorammuses or penny-aliners who sell not only their labor but their consciences for a pittance, to publishers who are quite as ignorant and venal but more wealthy. The average newspaper criticism of a musical work or its rendering is, according to circumstances, a mixture of gush and balderdash or of sneer and balderdash. The young man who does the stock-yards, the police court or the hotels in the morning, attends in the evening the rendering of some new work which perhaps has demanded of his musical days of conscientious study to enable them to thoroughly understand and appreciate the composer's intention—he hears a part of it, looks at and notes the toilets of the ladies, jots down the names of this and that person of prominence who happen to come within the range of his vision—all the time listening to the new composition. If—and behold, the next morning you read in the columns of the paper on which he is employed a sagacious criticism of the work, a column or more in length. Is it to be wondered at that the "criticism" should be one to make the angels weep and musicians smile? Of course this is all wrong. No one, without previous acquaintance with the intricacies and combinations of a full score—no one can, however, a previous knowledge of the work, know how to apporportion

merits and demerits between the work and the performance, and, in the nature of things, criticisms of new works the morning after a first hearing must be in many respects erroneous, even if penned by honest and competent judges. What must they be when written by those whose knowledge of music stops short of the rudiments?

But, putting all the shortcomings of musical criticism in the strongest possible light, it does not follow that critics should be condemned as useless or worse. Leaving out the show of incompetents who do duty as critics and taking their work as the intelligent public do—as just some stuff ordered by the business office of the paper for business purposes—the fact remains that art and artists, as well as the public, owe much to criticism. Nor do the divergences of the competent critics in any way invalidate the truth of this statement.

The purpose of criticism worthy of the name, is primarily guidance and instruction to both the artist and the public. It is in one sense but the expression of an opinion, but in another it is more, for the careful critic will always give—if the subject matter admit thereof—the grounds of his opinion. The reader, therefore, can almost always know whether he admits the critic's premises and hence whether the critic's conclusions are such as he must acquiesce in. A criticism to whose every conclusion we object as erroneous may be extremely valuable to us. The critic may point out as blunders points which to us seem excellent, but which we might not have noticed at all but for his sharper vision or analytical labors. If a criticism has enlarged our knowledge of facts concerning any art production, it has done something toward enabling us to form an intelligent opinion of our own in reference thereto; in other words, it has done us a service. If, on the other hand, we belong to the same school as the critic; if our tastes and habits of thought are similar, we will choose with rapidity his guidance through mazes which use has made familiar to him, but which alone we might be unable to thread at all, or might not have inclination or leisure to attempt. The critic thus becomes a guide for the public to the beauties of art-works. He is something more besides: A safeguard against imposition, an exposé of false pretenses. For the artist he becomes the voice of the better public, encouraging or reproving. Right or wrong, he makes known to the composer and performer the opinion of at least an important section of the public concerning their work. Offener right than wrong, however, he becomes an unpaid and impartial teacher for those who are not too "wise in their own conceit" to take advice and learn. Whether he praise or blame, therefore, the critic who is honest in his views and fairly competent to criticize does an important work for art. Even if it were denied that he can teach any one, the fact would remain that he is the only reliable telephone between the public and the artist—and this alone is no little thing. If artists, instead of indulging in the constant belittling of the critic and his work, would give their deserts, they would do not a little toward correcting the evils of which we spoke above as existing in our American press in reference to the analyses of art work and performances. If, instead of sneering at all work of this sort, and thus creating the impression that they think any one can do it, they would do it, they would give the line they would find that the public would soon join with them in so reasonable a demand and that the managers of leading journals would soon be compelled to employ competent persons as music and art critics—men who would have the will and the ability to do them justice. Perhaps, though, that, with many of the troubles which daily attack the capitalist at the bar, "justice is just what they are afraid of getting."

spectators are often rich and costly: in fact, there is little of the tawdry and make-believe of our theatre seen upon the Chinese stage—no glass diamonds, rolled gold, or cheap jewelry, no gaudy, gaudy, gold, pearl, tortoise shell and ivory ornaments and wares, as well as the glossiness of headresses and the tiniest of sandals.

The old man parts are among the most natural and successful creations of the Chinese stage. Understanding to perfection the art of making the young, it is no wonder that they have attained in a high degree the art of making up for age characters. The flowing beard, gray hair, and wrinkled face and bowed figure and trembling limbs are very closely counterfeited, while the voice of the aged mandarin is heard in shrill and quaking tones. If in the repetition of the long lines in which he bewails the loss of his forty-second count, dilates on his own valorous deeds upon the bloody field, or sings the praises of some celestial beauty, the memory of the unfortunate actor should play him false, there is no convenient prompter upon whom he can rely. He must have every word as pat as a photograph, for if he falters or substitutes he will be rallied by the audience with the distasteful "chi" "chi" "chi". It often happens that the auditors are as well acquainted with the part, through many rehearsals, as the actor himself, and evil jesting him he neglects his duty.

Under the contracts made by the players, they must remain in the Flower Kingdom, and it is only by precipitate flight that they escape these obligations and come to this country. Like many of his profession in other lands, John the actor, is noted for his thriftlessness and improvidence. When not on the stage he is at the gaming table, and he often finds, at night, the result of a day's play that he is indebted to some gaming mandarin to the extent of his coming year's salary. These and other considerations have induced him to leave of his manager and master and try his fortune in other parts. In this manner have the Dan Sang Fung, Loak Sang Fung, and other establishments of this city been stocked with talented members of the profession, and there is little difficulty in forming companies of from twenty to thirty to fifty actors for the amusement of the host of theatre-goers in the Chinese quarter. The salaries paid to the players vary from \$500 a week, while such an actor as the great Tony Hoo commands as high a rate of remuneration as \$3,000 a year. Evading the restrictions of the "professionals," the players find no difficulty in reaching these shores, and a steamer rarely crosses the Pacific that does not bear hither or thither a number of these worthy exponents of the Chinese drama.

A STRANGE ELVIRA.

ARCH 4, 1861, was to be a gala night at La Scala, Milan. The impresario resolved to revive Verdi's celebrated opera, "Ernani," and the play-bills in all parts of the city announced the fact, and gave the following cast:

Elvira Charnbard
Ernani Spohr
Don Juan Saccomani
Carmelo Saccomani
Sylva Junca
The immense theatre was packed from plat to the top, and Charnbard was a recognized favorite, and the tenor, Bignardi, had not been heard as the principal chief of Milan for some years. For a time the idol of the Milanese. His return from triumphs in America was gladly hailed.

After the short but lovely production the curtain rose, and while the brigands were drinking and rejoicing and singing the most dashing chorus ever penned by the hand of Busetti, Bignardi appeared. Tremulous applause greeted him, and with rich, clear, vibrant, sympathetic voice he sang the celebrated "Come ruggida al capite, che m'è stirring" *Charnbard* in excellent condition, and gave the entire scene with his accustomed fire and *staccato*. The scene then changed to Elvira's apartment, and Charnbard, when entering singing the world-renowned "Ernani innotami." At the sight of the favorite, the audience seemed for a moment puzzled and bewildered. Surely Charnbard stood before them, but Charnbard never had blue eyes before. In fact, every young poet in Milan had loved and idolized Charnbard, and brilliant black. However, whether stage delusion or not, the soprano's eyes were blue. But a great surprise was in store, for when Charnbard began the cavatina it was immediately noticed that her voice had changed.

Prior to this evening it had been a rich, voluminous and somewhat brassy voice. Now it was agile, strong, sweet, powerful and dazzlingly clear! The removal of the cross, the change from the wondrous, bizarre and electric. The house shrouded with joy and old habitués said "Why, he reminds me of the great Verdi." What a change! Charnbard would become the greatest soprano of Italy!

When the baritone appeared for the due he made the removal of the cross, thinking that Charnbard was a demon, and even Junca, the basso, after his aria, "Infelice," kept well away from Elvira during the strange presence and sang with the greatest fervor of Rubini. The curtain fell.

Act second passed off rather tamely, with the exception of the duo. But the finale, third, raised the audience to the highest state of meridianal fervor and enthusiasm. It was rapturously encoded, and people rushed out to the theatre to bring in their friends to hear the last act.

Never since the first performance of "Ernani" was there such an *Elvira* in the theatre, when the newly-made bride implored, raved, threatened, shuddered and wept appealingly to Sylva to save her unhappy love, doomed by his promise to die when he heard the ominous hour. Rachel, combined with a Pasta, could not have made the tragic scene more thrilling. The audience, the bewildered audience retired slowly to spread the news in the city.

When they approached Elvira, and said: "Charnbard, you are the greatest living soprano, the only *Elvira* in the world."

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comical, for he sometimes lost the place and his motions were quite at variance with the music. In the midst of a few quiet bars he would spring into the orchestra to indicate the place. As he wished or expected, and it was impossible not to laugh, however much sympathetically with the afflicted composer made him feel that he was not alone. His last appearance as a conductor was at a performance of "Fidelio," in 1822, but, to his great mortification, he did not survive the *Adios*. He stood in the orchestra when his "Choral Symphony" was played for the first time in 1824, and had to be carried off, his room was hastily thrown open and a stranger entered.

MOZART AND CIMAROSA.

ON A certain evening in the year 1791, *Il matrimonio segreto* was given in Vienna, with almost unheard of success. As the composer, Cimarosa, sat alone at supper, after the close of the opera, the door of his room was hastily thrown open and a stranger entered.

"I have been looking for you an hour, sir," said he to the Italian master. "Forgive me for disturbing you at this late hour, but I must press your hand, I must embrace you. Your music is divine."

"With whom have I the honor?"

"Later we shall speak of that; but first let us speak of your music. I thank you for the thousand times for the benefit I have received from your evening. You must, whether you will or not, thank me for the stranger spoke of the beautiful, splendid success. Here, waiter, bring us a bottle of wine, the best you have."

"You must thank the stranger sat opposite to Cimarosa, and between them stood a bottle of old Markobrunners."

"Do you know, Master Cimarosa?"

"And now to yours, my dear sir; what is your name?"

"My name is of no importance. Oh! I am so happy that I am permitted to sit here with you."

"But—"

"The Italian smiled so wonderful."

"The count scrutinized the German with doubtful eyes. He was almost persuaded that he had an insane man to deal with. However, he soon changed his opinion for the stranger spoke of the beautiful arts, and especially of music, with such deep thought and understanding that it was soon evident that he was no ordinary artist."

"You are an artist?" at last asked Cimarosa.

"Yes."

"Do you know Mozart?"

"I am slightly acquainted with him."

"How does he prosper?"

"Easily. He can probably not live long."

"What is that?" cried Cimarosa in frightened tones. "God grant that the immortal German master may long be spared to us. Nevertheless, your prophetic words are very sad to me, for if you really speak the truth—but it is impossible."

"Listen to me. This Mozart has a curious idea. He is positive that he must die in a few months, still he does not willingly part with his life, for he thinks that perhaps he is not quite useless in the world."

"Useless! What an idea. He has composed three master-works. *The Marriage of Figaro*, *Don Juan*, and the *Eloquence from the Scarglio*."

"Yes," replied the German, "the three operas are not bad, but Mozart is still unsatisfied. He wishes to leave something better behind him."

Cimarosa, who had been impatiently turning himself in his chair, at these words sprang to his feet, seized his hat and said, "Excuse me, if I take the liberty of leaving you. I am so restless, and I do not know what this Mozart has in mind. He is positive that he must die in a few months, still he does not willingly part with his life, for he thinks that perhaps he is not quite useless in the world."

"He started toward the door, but the German placed himself in the way. Tears were flowing over his sunken cheeks, and his words sprang to his lips, and gazed at him with his large, blue, soulful eyes."

"I see you, Cimarosa excitedly. I see in your eyes the fire of genius. You say you are an artist?"

"Yes."

"A musician?"

"Yes."

"Your name is what your name?"

"If you would permit me to say, my friend, I beg you to do me the honor of listening to the Magic flute, which I have just finished. My name is Mozart."

"Three months later the immortal composer was no longer among earth's living ones."

TRADE NOTES.

The demand for the Calenberg and Vangel Piano exceeds their present capacity to manufacture. Their walnut and mahogany case are in greatest demand.

Scharf, at 7th and Olive, have completely renovated their store, and stocked it with all the latest novelties in the line of the stationary. Give them a call, if you have an eye for the beautiful in this line.

August Gendreau, the American Stradivarius, has added to the renowned violin of his own make, the specialty of first class German violins, which he takes apart and regulates in thickness, thereby greatly improving their tone. These instruments he sells at the remarkably low price of \$5 each, a good chance for amateurs of limited means to secure good instruments.

Stults & Bauer, of New York, are making all their uprights with full iron frame. Their new cases are entirely new artistic designs. They are now able to soon be able to double their orders. They have recently moved from their factory, where they have all the improvements and conveniences necessary in the manufacture of first-class instruments.

C. C. Fischer have a great demand for their new style "B" piano. They report that mahogany is rapidly growing in demand, as well as the birch and walnut. Their new factory is now complete. They have just connected with the "Harkness Fine Extinguisher Co." to put in their patent sprinkler with the compound throughout all their factories, so that they hope another fire will not do as much damage as their last.

C. C. Briggs & Co. have recently moved into their new factory, a brick structure, having six floors, 100 x 50 feet, equal to 50,000 feet surface. They are now able to turn out from 10 to 25 pianos per week. This factory was built specially for their business, and it is one of the most complete piano factories in the country. Their aim is to make pianos of the highest grade. Their trade is increasing throughout all their factories, so that they expect to do much larger business before very long.

The distinguishing feature of the "Mason & Hamlin Upright Piano," is an improvement in the method of holding the strings of the piano, which originated in their own factory. The strings are secured by a device which holds them in place by the pins set in wood. The advantages claimed are beauty and musical quality of tone, and the fact that the piano is more durable; greater reliability in trying climates; and greater solidity of construction and longer life. It is the piano for these plans that the company is now arranging for a large additional factory.

says the *Democrat*: "By the use of 'Fozzoni's Medicated Complexion Powder' ladies may overcome any want that peachy skin may have, and obtain a complexion of very smooth whiteness which are its greatest charm. Unlike too many preparations, it does not dry out the skin, but leaves it without the slightest fear of detention, and will never excite any of those diseases which, though rare, render the face the appearance of uncleanliness. It is used extensively by the stars of opera and drama, and no fashionable lady's toilette table is complete without it."

The Excelsior Mfg. Co. is known throughout the country as the manufacturer of the clock alarm. It is a very reliable and ranges. One of the most elegant and ingeniously arranged displays of the St. Louis exposition is that of this firm. It consists of elegantly finished cases, which are represented as to be solved by machinery and give the appearance of radiating light and heat. This magnificent display, planned by Mr. Dana, the secretary of the company, is the admiration of all who behold it, both on account of its scenic effect and of the excellence of the goods shown.

A. J. JORDAN.

RE A. J. JORDAN, the leading dealer in fine cutlery, has returned from a tour through the principal cities of Europe, and the stock he has selected and which is arriving by about every steamer, places his house as the leader in its line not only in the West but in the entire United States. A. J. Jordan, however, to give special attention during the coming season to case goods, that is to say, goods put up in cases for presentations, wedding gifts, etc. This line of goods this house makes a new departure. Case goods are usually put up for presentation only, the result being that they will do to look at, but when they are used they are found worthless for any other purpose. A. J. Jordan has therefore discarded all these goods as ordinarily put up. He has his own cases made for him according to his own plans and specifications, and into these cases he puts the very best quality of goods. Among this class of novelties are the most elegant miniature sets we have ever seen. This house has been doing a large wholesale business for years, and has been constantly on the road; it is only within the last three years that, yielding to the importunities of those who could not find it in other stores where they wanted at retail, it entered the retail field, in which it has already made a name that extends far beyond St. Louis. The house handles goods, and represents its goods to be just what they are, has but one price, and that as low as the quality of the goods will permit to make it. He has no knowledge of anything about the quality or value of cutlery, and parties at a distance who cannot examine the goods, can in all safety trust to his word, and rely on him according to directions, anything in their line. This is no puff or paid notice, but a statement of editorial opinion, the result of experience.



OUR MUSIC.

"MAIDEN, WHY ART THOU SINGING?".....*Kroeger.*
We suppose the maidens will soon be "singing, singing," because they will like this song—the best of reasons. The composition is a good one in all respects.

"HUMORESKE NO. 1." (from "*der Humoreske*").....*Kroeger.*
This is one of the best of this composer's short pieces. The piece is much more melodious than its title is evocative, but then, euphony in German titles is ever a non-existent quantity to save German ears. The "*Vier Humoresken*" are all well worth studying.

"ELLA'S FAVORITE GALOP".....*Sidus.*
This time Herr Sidus gives us as a teaching piece for the younger students of the piano a lively gallop. It will, doubtless, become a favorite, not only with the Ellas, but also with the "Marys and Anns and Elizas," and their brothers and other relatives.

"SHOWER OF BLOSSOMS".....*Spindler.*
This composition is not new; it is known by almost every pianist, and hence it needs no introduction at our hands, other than to call the attention of our readers to the fact that this is a new edition, thoroughly revised, carefully fingered, phrased, etc., and much superior to any extant. It is one of the numbers of the Royal Edition. Examine it and see whether we have exaggerated.

"SWEETIE BOY".....*Wilson.*
This is another of the Royal Edition issues. It is a reprint, but it is more than a mere reprint. Its new readings, its editing, careful in all respects, need only to be seen by those who are competent, to be appreciated at their true value.

"MARTHA FANTASIA" (Duet).....*Sidus.*
Our duet players have not been forgotten (oh, no), by the way, is the only musical magazine in the world that regularly publishes piano duets). Those who are familiar with the solo of this piece need no introduction to the duet, and those who are not can soon introduce themselves to this, for it is not difficult.

The pieces contained in this issue cost, in sheet form:

"MAIDEN, WHY ART THOU SINGING?"..... <i>Kroeger</i>	\$ 60
"HUMORESKE NO. 1,"..... <i>Kroeger</i>	30
"ELLA'S FAVORITE GALOP,"..... <i>Sidus</i>	30
"SHOWER OF BLOSSOMS,"..... <i>Spindler</i>	30
"SWEETIE BOY,"..... <i>Wilson</i>	30
"MARTHA FANTASIA" (Duet)..... <i>Sidus</i>	60
Total.....	\$2 75

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NEW MUSIC.

Among the latest of our issues we wish to call the special attention of our readers to the pieces mentioned below. We will send of these compositions to those of our subscribers who may wish to examine them, with the understanding that they may be returned in good order, if they are not suited to their taste or purpose. The names of the authors are a sufficient guarantee of the merit of the compositions, and it is a fact now so well known that the house of Kunkel Brothers is not only fastidious in the selection of the pieces it publishes, but also issues the most carefully edited, fingered, phrased, and revised publications ever seen in America, that further notice of this fact is unnecessary.

Kunkel's Royal Edition

Of Standard Piano Compositions with revisions, explanatory text, ossia, and careful fingering (foreign fingering) by Dr. Hans von Bülow, Dr. Franz Liszt, Carl Klindworth, Ernest R. Kroeger, Julie Rive-King, Theodore Kullak, Louis Kullak, Carl Helnecke, Robert Goldbeck, Charles and Jacob Kunkel, and others.

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La Deliziosa.....	Ch. R. Lysberg	50
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SHOWER OF BLOSSOMS.

New Edition revised by the Author.

Fritz Spindler Op. 202.

Moderato.

mf

leggero.

Con gracia. ♯-104.

f

leggero.

cresc.

leggero.

This page contains six systems of musical notation, each consisting of a treble and bass staff. The music is written in a key with two flats (B-flat and E-flat) and a 3/4 time signature. The tempo/mood is indicated as *leggero.* at the top left. The notation includes numerous fingerings (numbers 1-5) and articulation marks (accents, slurs). Pedal markings are present throughout, with the word "Ped." appearing below the bass staff in most measures. Some measures include a "cres." (crescendo) marking. The piece concludes with a double bar line and a final flourish in the bass staff.

leggero.

Ped.

Ped.

Ped.

8

Ped.

Ped.

Ped.

First system of musical notation, measures 1-4. Treble and bass staves with complex fingerings and pedaling.

Second system of musical notation, measures 5-8. Treble and bass staves with complex fingerings and pedaling.

Third system of musical notation, measures 9-12. Treble and bass staves with complex fingerings and pedaling. The instruction *Con anima.* is written above the staff.

Fourth system of musical notation, measures 13-16. Treble and bass staves with complex fingerings and pedaling.

Fifth system of musical notation, measures 17-20. Treble and bass staves with complex fingerings and pedaling.

Sixth system of musical notation, measures 21-24. Treble and bass staves with complex fingerings and pedaling. The instruction *Cadenza.* is written above the staff.

First system of musical notation, measures 1-6. The right hand features rapid sixteenth-note passages with fingerings 1-2-3-2-1 and 5-4-3-2-1. The left hand plays a steady eighth-note accompaniment with fingerings 1-2-3 and 5-4-3-2-1.

Second system of musical notation, measures 7-21. Measure 7 is marked *ff*. Measures 8-20 contain a long, continuous sixteenth-note run in the right hand with various fingerings. Measure 21 shows a descending sixteenth-note scale. The left hand has a few chords and a short scale at the end.

Third system of musical notation, measures 22-31. Measure 22 is marked *rit.* and *a tempo.* follows. The system includes several measures of chords and short melodic fragments. Pedal points are indicated at measures 24, 26, and 28.

Fourth system of musical notation, measures 32-41. This system consists of continuous sixteenth-note passages in both hands, with frequent changes in fingering. Pedal points are marked at measures 33, 35, 37, 39, and 41.

Fifth system of musical notation, measures 42-51. Measures 42-45 show chords and short melodic lines. Measures 46-51 return to sixteenth-note passages. Pedal points are marked at measures 43, 45, 47, 49, and 51.

Sixth system of musical notation, measures 52-61. Measures 52-59 continue with sixteenth-note passages. Measure 60 features a final flourish. Measure 61 is a whole rest. Pedal points are marked at measures 53, 55, 57, 59, and 61.

VIER HUMORESKEN.

I

Allegro. $\text{♩} = 100.$

[illegible]

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Piu animato.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *f* and *mf*. Fingerings (1-5) are indicated above the notes.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Fingerings (1-5) are indicated above the notes.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *f* and *ff*. Fingerings (1-5) are indicated above the notes.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. Dynamics include *ff* and *fz*. Fingerings (1-5) are indicated above the notes. The system concludes with first and second endings.

First system of musical notation, measures 1-5. Treble and bass staves with fingerings and pedaling.

Second system of musical notation, measures 6-10. Includes *riten.* and *mf* markings.

Third system of musical notation, measures 11-15. Includes *a tempo.* and *mf* markings.

Fourth system of musical notation, measures 16-20. Includes *f* marking.

Fifth system of musical notation, measures 21-25. Includes *Ped.* markings.

Sixth system of musical notation, measures 26-30. Includes *Ped.* markings.

SHEPHERD BOY.

New Edition revised by the Author.

G. D. Wilson.

Allegretto. ♩ = 66.

The musical score for "Shepherd Boy" is presented in five systems. Each system contains a piano part (treble clef) and an organ part (bass clef). The key signature is G major (one sharp). The tempo is marked "Allegretto" with a quarter note equal to 66 beats per minute. The score includes various musical notations such as notes, rests, and fingerings. Pedal points are indicated by "Ped." and asterisks. Dynamics include *mf*, *p*, and *cres.* (crescendo). The score is copyrighted by Kunkel Bros. 1885.

Copyright, Kunkel Bros. 1885.

First system of musical notation, measures 1-6. Treble and bass staves with various fingerings and pedal markings.

Second system of musical notation, measures 7-12. Treble and bass staves with various fingerings and pedal markings.

Third system of musical notation, measures 13-18. Treble and bass staves with various fingerings and pedal markings.

Fourth system of musical notation, measures 19-24. Treble and bass staves with various fingerings and pedal markings.

Fifth system of musical notation, measures 25-30. Treble and bass staves with various fingerings and pedal markings.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a pedal point. The melody is in the right hand, and the bass line is in the left hand. The score is divided into measures, with some measures containing multiple notes. The tempo is marked "mod." (moderato). The key signature is one sharp (F#). The score includes a pedal point in the left hand, indicated by "Ped." and a star symbol. The score is written in a single system.

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for piano and includes a vocal line and a piano accompaniment. The piano part features a repeating eighth-note pattern in the right hand and a bass line in the left hand. The vocal line consists of a single melody line. The score is divided into five measures, each with a "Ped." (pedal) marking and a flower symbol. The tempo is marked "Allegretto".

ELLAS FAVORITE GALOP.

Carl Sidus Op. 102.

Vivo $\text{♩} = 88$.

The musical score is written for piano in 2/4 time, marked 'Vivo' with a tempo of 88 beats per minute. It consists of five systems of music, each with a treble and bass staff. The piece features various dynamics including forte (f), piano (p), mezzo-forte (mf), and fortissimo (ff), as well as accents and slurs. Fingerings and articulation marks are provided throughout. The score concludes with a double bar line and repeat signs for the first and second endings.

First system of musical notation. Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *f* and *p*.

Second system of musical notation. Treble and bass staves. Fingerings are indicated by numbers 1-5. Dynamics include *cres.*

Third system of musical notation. Treble and bass staves. Includes first and second endings marked 1. and 2. Dynamics include *f*, *p*, *mf*, *cres.*, and *cen.*

Fourth system of musical notation. Treble and bass staves. Includes a melodic line in the treble staff with notes labeled *do*. Dynamics include *f*, *mf*, and *cres.*

Fifth system of musical notation. Treble and bass staves. Includes first and second endings marked 1. and 2. Dynamics include *mf*.

Repeat from the beginning to ♯ then go to the finale

FINALE.

Sixth system of musical notation, labeled FINALE. Treble and bass staves. Dynamics include *f*.

MARTHA.

(Flotow)

Carl Sidus Op.135.

Allegro ♩ - 144.

Secondo.

The musical score is written for piano and consists of five systems. The first system is in 2/4 time, key of D major, and is marked 'Allegro' with a tempo of 144 beats per minute. The second system is marked 'Secondo'. The score includes various musical notations such as treble and bass clefs, key signatures, time signatures, and dynamic markings like 'f' (forte) and 'p' (piano). The music features a mix of chords, arpeggios, and melodic lines, with some passages marked with fingerings (1-4) and slurs. The score is published by Kunkel Bros. in 1884.

MARTHA.

(Flotow.)

Carl Sidus Op. 135.

Allegro ♩ = 144.

Primo.

The musical score is written for piano and first violin. The piano part is divided into two systems, each containing four staves. The first system of the piano part begins with a forte (f) dynamic. The first violin part is a single staff with a melodic line. The score includes various musical notations such as dynamics (f, sf), articulation (accents), and fingerings (numbers 1-5). The key signature has one sharp (F#).

Secondo.

Andante ♩ = 55.

Primo.

The musical score for 'Primo.' consists of two staves. The left staff is for the piano, and the right staff is for the violin. The piano part begins with a piano (p) dynamic marking. The violin part begins with a first position (1) marking. The score includes various fingerings and bowings for both instruments. The tempo is marked 'Allegretto'.

Musical score for "The Rose Tree" in 2/4 time. The score is written for a grand staff (treble and bass clefs). The melody is in the treble clef, and the bass line is in the bass clef. The key signature has one flat (B-flat). The tempo is marked "Allegretto". The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *rit.* (ritardando). The lyrics "The Rose Tree" are written below the bass line.

Andante ♩ = 55.

p

Musical score for "The Rose Tree" in G major, 2/4 time. The score is for voice and piano. The piano part features a melody in the right hand and a bass line in the left hand. The melody is characterized by a series of eighth and sixteenth notes, often beamed together. The bass line is simpler, consisting of quarter and eighth notes. The score includes a key signature of one sharp (F#) and a time signature of 2/4. The tempo is marked "Allegretto". The score is divided into two systems. The first system contains the first two measures of the melody. The second system contains the next four measures, ending with a double bar line. The piano part is marked with a forte "f" dynamic.

[illegible]

Allegro ♩—132.

Secondo.

Giocoso.

The image shows a page of a piano score. It is written in G major (one sharp) and 2/4 time. The tempo is marked *Allegro* with a metronome marking of 132. The key signature has one sharp (F#). The score is divided into five systems. The first system includes a section marked *Secondo.* and *Giocoso.*. The dynamics are marked *sf*, *f*, *p*, and *ff*. The piece ends with a double bar line and a repeat sign.

Allegro ♩ — 132.

• Primo.

Giocoso.

The musical score is written for a piano in 2/4 time. It consists of two systems. The first system is marked 'Angelo' and the second is marked 'Glorioso'. The first system begins with a treble clef and a key signature of one sharp (F#). The melody is played in the right hand, and the accompaniment is in the left hand. The second system begins with a bass clef and a key signature of one sharp (F#). The melody is played in the right hand, and the accompaniment is in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings like *f* and *p*.

[illegible]A musical score for two voices, Soprano and Alto, in G major and 2/4 time. The piece consists of four measures. The first measure has lyrics "ren-". The second measure has lyrics "do," followed by a fermata. The third and fourth measures are instrumental. Fingerings are indicated by numbers 1-5 above or below notes. Dynamics include piano (*p*) and forte (*f*). The key signature has one sharp (F#).

A musical score for the song 'The Rose Tree'. It features a treble and bass staff. The melody is in the treble staff, and the accompaniment is in the bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score includes various musical notations such as notes, rests, and dynamic markings like *f* (forte) and *p* (piano). The lyrics 'The Rose Tree' are written below the bass staff.

[illegible]

MAIDEN, WHAT ARE YOU SINGING.

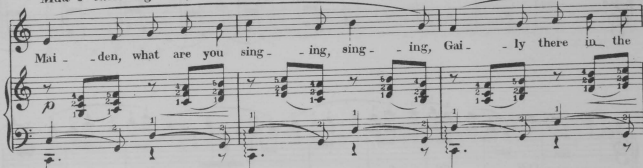
MÄDCHEN, WAS SINGST DU!

E. R. Kroeger.

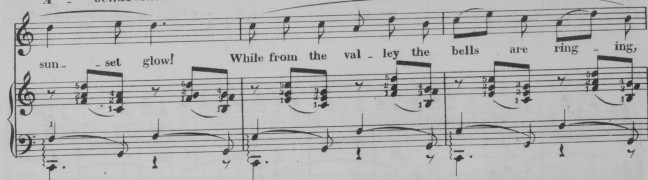
Allegretto vivo. ♩. - 72



Mä - chen sag' mir, was soll dein Sün - gen Lu - stig hier in' dem



A - bend_schein! Hörst du nicht drun - ten die Glo - cken klin - gen,



Was wandelst du... nur so... al - lein! Was wandelst du... nur so... al - lein! O
rit. e dim. *a tempo.*



Ju - gend Lust, o gold' - ne Zeit, O Lie - bes se - lig - keit! Mein Lieb - ster bald sich

youth is sweet, and life is sweet, But love is sweet - er still, My love I greet with

grüssend zeigt Wen der Mond herauf dort steigt. Mein Lieb - ster bald sich grüssend zeigt Wen der

hurrying feet When the moon is o'er the hill. My love I greet with hurrying feet, When the

Mond her - auf her - auf dort steigt.

moon is o'er, is o'er, the hill!

Mäd - chen sag' mir, was soll dein Wei - nen Hier in der stil - len ö - den Nacht!
 Poco più meno mosso. espressione.

Mai - den, why are you weep - ing, weep - ing, Out in the si - lent, lone - ly night!

Ach, wie blass dei - ne Wan - gen schei - nen, Was hat dir sol - chen Gram ge - macht! O

dim.

Why are your cheeks those white hues keep - ing! Why are your eyes no lon - ger bright! "Oh

dim.

Ju - gend Lust, o gold'ne Zeit, O Lie - bes - se - tig - keit!..... Nicht mehr mein Lieb sich

rit. rinforz.

youth was sweet and life was sweet, But love was sweet - er still..... No more his feet his

mf rit. mf

grüssend zeigt, Nicht mehr mein Lieb sich grüssend zeigt! Weider Mond herauf dort steigt, der Mond her -

dim. e rit. rit.

love to greet, No more his feet his love to greet, Come o'er the moon lit hill, Come o'er the

dim. e rit. rit.

auf dort steigt.

Tempo primo.

moon - lit hill'

Animato.

Mä - chen, sag' mir, was soll dein Sin - gen, Da ent - flo - hen die

Mai - den, why are you sing - ing. sing - ing, Now the wear - i - some

dun - kle Nacht!

Ich hör' sein Lied von dem Hü - gel klin - gen,

night is past! "I hear his song from the hill - top ring - ing,

Mein Sehnen hat ihn heim - ge - bracht: Mein Sehnen hat ihn heim - ge - bracht. O

He's tarried long but comes at last, He's tar-ried long but comes.... at last; Youth

rit: e dim. *a tempo.*

Ju - gend Lust, o sü - sse Zeit, O Lie - bes se - lig - keit!..... O

still is sweet and life is sweet, But love is sweet - er still..... A -

mf *f*

fro - he, sel' - ge Wie - der - kehr Vom sonnigen Hü - gel her!..... O fro - he, sel' - ge

gain his feet his love to greet Come o'er the sun - tipped hill. A - gain his feet his

rit: *dim:* *atempo. rinforz.*

f *rit: e dim:* *a tempo.*

Wie - der - kehr Vom sonn' gen, gold' nen Hü - - gel her!

love to greet Come o'er, come o'er the sun - - tipped hill!

f *rit:* *ff* *ff* *ff*

Ped.

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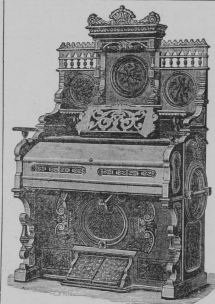
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ODD MUSICAL INSTRUMENTS.

TRADITION informs me, writes J. W. Moore in the *Musical Herald*, that Jean Baptiste Raison, a native of Troyes, in the province of Champagne, by profession an organist, was burdened with a numerous family and a coquetish, extravagant wife, whose want of economy brought him into distressed circumstances, though himself industrious, frugal, and possessing wonderful ability in his art. He carefully instructed his children in music; and the youngest, a boy, at the early age of three years, had become famous as a performer on the harpsichord, an instrument, like the piano-forte, played by striking the keys.

The father built his chief hopes on this child, and after much study contrived a novel spinet, resembling a harpsichord, very much smaller, but having a case much larger—large enough, in fact, to seat his boy inside, where machinery was so adjusted that the concealed boy could perform without being seen. The double harpsichord, when completed, with the family of the artist, visited Paris, where the inventor caused to be printed and circulated handbills, announcing most curious and extraordinary exhibition of a machine which, on his pronouncing certain words, would play any tunes mentioned in a catalogue of fifty different compositions.

The exhibition attracted large audiences day after day and night after night. People came from all quarters to hear the wonderful instrument, which, instead of one, had three sets of keys, and could be performed upon by three persons at one time. In the first place, a son about five years of age, his sister, and his father sat down, each to one range of keys; and the three musicians together played pieces arranged for six hands. After one piece had thus been performed, the three retired from the instrument, when the keys, without hands touching them, would repeat all that had previously been heard, from beginning to end, and with a degree of exactitude and precision which astonished and delighted the audience.

Next, the father, in a voice of authority, would say: "Spinnet, play such tune"; "Spinnet, silent"; "Go on"; "Play the best of your waltzes"; "Give a march,—a psalm tune,—a cotillon," etc.; and, instantly, the instrument would perform directed, giving delight and rapture to all present. The cunning director of these entertainments it is said, in less than five weeks received nearly thousand crowns, which, if he had retired from Paris, would have enabled him and his family to live in comfort, and given him opportunities to produce his magical spinet in other countries. He too long exhibited in one place. People began to accuse him of being a magician and enchanter, whose machine contained a chorus of demons. The authorities were called, and the manager was compelled to open the spinet. The only devil discovered, however, was the little son of the organist, who, to prove that he was human, disclosed the secret of the instrument, playing in view of the people to their great satisfaction, and being rewarded by a shower of *louis d'or*.

Very few instances are on record where living persons have been mentioned as secreted in musical instruments, to cause wonder or to produce music. There was in the time of Charles IX., at the French court, a bass viol, or contrabass, so large that boys, who sang soprano and alto, were admitted through a door in its back, and were out of sight during a performance in which the viol player appeared to produce the three upper vocal parts; and this instrument, it is said, was often used at concerts given to amuse Queen Margaret.

I have been informed that many years ago there was a double-bass manufactured in the city of Boston, Mass., and used at concerts in the place, so large that, to play upon it, the performer was obliged to stand upon a table. It obtained the name of the Grandfather of Fiddles.

Hence it goes again! Why is it that most of our American girls go to Italy to study for the lyric stage try to conceal their identity under Italian names? The first hint came by this country when the public can be fooled by such a trick—they can tell a delusion from a truth without having to go to the delusion of the delusion. The latest examples of this absurd practice is recorded in the delusion of Miss Pollini (the French King's daughter) as *Songist* in "Marta," Andra Armour (Miss Lippincott) as *Alcina* in "Carmen," at Trieste; and the French King's daughter as *Marguerite* in "Faust" at Parma; and Caterina Manno (Kate Smith) as *Valerie* in "Traviata" at Parma. In addition to these, two of Madame Marchesi's American pupils have been assumed from Miss Montgomery and Miss Selass into Madame Monti and Mademoiselle Bonnet, respectively. Better still to your United States names girls. Emma Thursby and Emma Juch found their names on obnoxious to fame or fortune. While Emma Wilson gained neither by becoming Emma Nevada. —*Am. Mus. Journal*.



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GREELEY, COLORADO.

GREELEY, Sept. 24th, 1885.

EDITOR KUNKEL'S MUSICAL REVIEW.—Mr. Pfeiffer, of the New England Conservatory of Music, and present instructor of music in the Denver University, gave a pleasant piano recital to the lovers of music. The following programs was ably and artistically rendered: *Beethoven's Sonata*, op. 31 Chopin, *Berceuse*, op. 27, *Remède*, *Spring Flowers*, *Mus. Hartz*; *Gatachak*, *Tremolo*; *Beethoven's*, *Adelaide*, *Mr. Ford*; *Liszt*, *Blagovide* *Honore*, No. 5.

A very enthusiastic reception was tendered Henry Jerick, the boy pianist, on the eve of his departure for Berlin, to resume his studies. Mrs. Phillips and Mrs. Frick aided by giving some good vocal selections. Mr. Kallin, a pianist, played in a corset solo. But the best of all was Gennep's *Meditation* on Faust, for violin, organ and piano, played by Henry Jerick, Professor Koenigsberg and Mr. Hayes. Whether Master Beethoven will fulfill the prophecy before predicted for him depends upon his state of energy and eagerness. His rendering of *Liszt's Allegretto*, displayed great power and technical ability.

A brilliant season is anticipated in Denver. Already several eminent musicians have selected the city as a home for the winter. Among them appear the names of Mr. Emil Siefert, a virtuoso violinist and well-known composer and artist. His knowledge of the science, history and philosophy of this, his chosen art, is very complete. Mr. Emil Winkler, a celebrated violinist of Vienna, whose execution is highly praised by Eastern critics, will arrive in Denver this week.

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The Denver Conservatory of Music under the name of Mr. Siefert, the popular artist Emil Zietz will appear. The thorough system pursued is fully becoming appreciated. Its increasing number of pupils show it. It has over seventy at this early date of the first term of the second year. The conservatory certificate was granted to Miss Henrietta Gifford of Carson, Nebraska, who is a talented young student. FRITZ.

RELATIVES OF GREAT MEN.

SOME one strikes an underhand blow at the doctrine of heredity in the following collection of facts.

A brother of Vice-President Wilson is a guide in the business of engraving and printing at a dollar and a half a day, and President Cleveland is asked to give him something better. It is curious how the blood which produces greatness in one member of a family produces mediocrity or worse in another.

I know of a senator's brother who is glad to hold a laborer's place about the senate chamber; and I can count my fingers full of the sons of senators, generals, and presidents, who loaf about Washington, disgracing the tracks which their fathers honored. The son of one of the most noted of the lawyers of Washington of a generation ago will now be glad of an offer of a drink at a second-class bar; and there is a son of a great senator and former minister to England, whom you may see any night about Willard's Hotel, who is good for nothing but loafing. I know a president's son, who asked for a drink the other day of the ivory stable keeper, who used to hire out to him four-in-hands while his father was in the White House; and there are working in the departments here the sons of the best men the country has ever produced.

Some sons of great men, however, are turning out well. Senator Ingalls has a boy in Kansas, who, it is said, promises to be as bright as himself. Oliver P. Morton's son has grown into very good standing, as a young lawyer at Indianapolis; and the son of Stephen A. Douglass has just called attention to his abilities, by his recent speech at Chicago. Henry A. Wise left a bright boy in the person of John B. Wise, who was in the last congress; and young Breckenridge, who made the stirring speech at the Chicago Democratic National Convention, is a fit offspring of the great Kentuckian. It is a pity that Tom Sherman went into the priesthood, for I have understood that he emulates much the high quality of his grandfather by his family. The Garfield boys are said to be bright young men, and Robert Lincoln has many of the attributes of his great father. Gen. Logan has a boy at West Point, and it is not possible to predict much of him at present. Senator Blaine's sons are bright enough for ordinary life, but have not the ability of their father; and the son of Chester A. Arthur is a nice boy with the girls, but has yet developed no so great tendencies elsewhere. Senator Malone has a boy who made an ass of himself last winter, and Holman's son did likewise. The Hayes boys are yet young, and they may develop, as time goes on.

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All day above the tired earth had lain,
Hues and gray, the funeral pall of cloud;
All day the morning weeps of chilling rain
Had broken, flung, from the lowering shroud;
All day the dreary sobbing of the breeze
Had sounded sadly from the yellowing trees.

At once the wailing wind rose higher,
Rousing to flash and foam the sullen sea:
And the great forest, like a giant lyre,
Echoed the key-note of the harmony:
It flurried the clouds before it like a tent,
And lo! the sunshine dazzled from the rent.

And all the wet world gladdened to the ray,
As tear dimmed eyes gleam to a loving word:
Answering it call out laughed the weary day,
As a fond slave springs joyful to her lord,
Forgotten chill and darkness, doubt and fear,
"Absent, I dream—Yes, thou art here!"

—All the Year Round.

ERNEST ALBERT, the pianist composer, has just completed the composition of a symphony.

LITMAN, Gilmore's tuba player, is the best on this side of the Atlantic, and a jolly good fellow to boot.

MR. COLBY of the *American Art Journal*, took in St. Louis Exposition, and made a pleasant call at the office of the REVIEW.

MENDENHALL BROS. have a very large subscription list for the Mendelssohn Quintette Club Concerts. Their success seems assured. They deserve success.

J. S. BACH'S organ at the New Church at Leipzig, as restored by Arnstadt of Thuringen, has 15 stops in the great organ, 16 in the swell, 14 in the choir, and 11 in the pedal, besides couplers.

MADAME PAULINE LUCCA, it is stated in German papers, has accepted an engagement at the Berlin opera, where she will give a series of performances during the last three months of the present year.

At the Royal Opera House at Stuttgart the lowering out of the orchestra, according to the Bayreuth model, has been adopted, and will be a *fait accompli* before the commencement of performances.

The repertoire of the San Carlo Theatre, of Naples, during next season, will comprise the following operas—*Verdi's "Aida,"* Boito's "*Metastasio*," Mercadante's "*La Vestale*," and Miceli's "*La figlia di Jelfo*."

We learn from Italian papers that Verdi was recently visited by Arrigo Boito, who found the Maestro busily engaged upon his new opera "*Jago*," which, it is thought, will be brought out during next year, at Milan.

M. PETER BENoit, the well known Belgian composer, has written a "*Kinder-Cantate*" (Children's Cantata), which was most successfully performed last month by some 1,200 vocal exponents of both sexes, at the Cirque Royal, of Brussels.

HECTOR BERLIOZ's Opera "*Benvenuto Cellini*" is to be produced shortly at the Grande Theatre. This interesting work of the great French composer was performed for the first (and only) time in Germany some years since, at Hanover, under the auspices of Dr. Hans von Bülow.

SCHUBERT's music to his opera "*Rosamunde*," the *Algensteine Musik-Zeitung* states is to be revived at the Meiningen Stadt-Theater in connection with a performance of Shakespeare's "*As you like it*," the latest text of the opera by Heilmann von Chey having proved fatal to the success of the work.

The excellent Paris Society for Historical Research has just offered a substantial prize for a "*History of Dramatic Music in France*," from the beginning of the seventeenth century to the year 1870. M. Chas. Heydtmann, which would be easily multiplied of the encouragement offered to aspiring students of the art of France.

During his recent sojourn at Vienna, Rubinstein was asked, at a soirée, by a lady, for his autograph. Not being in one of his most amiable moods, Rubinstein gave her his card instead. Undaunted by this rebuff, the lady next applied to Liszt for his autograph. Liszt saw his colleague's card in her hand, took it, and wrote under Rubinstein's name, "and his admirer, F. Liszt."

MR. JOHN A. BONINSON, the stenographer and amateur barytone celebrated his 35th birthday on September 23rd, by a stag musical party. Messrs. Schultz, Lax, Lefebvre, Stoeckigt and Waldraus of Gilmore's band, Messrs. Kunkel, Mayer, Sperting, Kieselhorst, Doane, Wiseman, Crawford, and several others, contributed to the musical portion of the entertainment, which was voted by all a first-class success.

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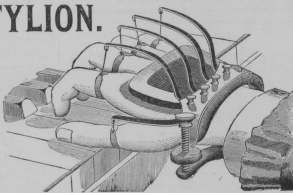
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The St. Louis Browns, champions of the American Association, will play the Chicagoans, champions of the League, at Chicago on Oct. 14, at St. Louis on Oct. 15, 16 and 17, at Louisville on Oct. 22, and at Philadelphia and Brooklyn on Oct. 23 and 24 yet determined. This series will decide the base ball championship of America. The "Browns" will also play the Louis Browns at St. Louis, at Sportman's Park on the 18th and 19th, and at Union Park on the 24th and 25th of October.

MILL FORBES, the new Swedish soprano, was lately called upon by Colonel Meyerson in London, to sing "Lucia," at brief notice in place of Patti, who was ill. The prima donna had no time given her for rehearsal, and the fine music in the mad music had to be tried over during the encores while the prima donna was dressing. George, it is said, was modestly teasing through the keyhole of the double locked door, while the singer walked blithely in the seclusion of her dressing room.

Geo. H. WIEMAN is no more—a fact, that is not it, he is some more, having committed suicide in the first degree on September 29th, so that there is, (or was) now two of him. The victim—old George, the spy—was 45 years of age, and was a very agreeable, as well as talented person. Mrs. Wieman is quite a singer, George is fine, his data are in order. The Review (whose editor regrets that his wife's sympathy extends his congratulations to the happy couple. We would have had an old shoe thrown after a couple, but for the fact that we are wearing our old shoes and the weather is getting too cold to go barefoot.

C. T. Sisson has composed and published a "Tourists' March," which is dedicated to the General Passenger Agents of several western railroads. We would have noticed it before, but for the fact that we first wished to know its effect on the public. A "Tourists' March" has it in the suggestion of a stranded opera troupe, counting time, an occupation that is not more profitable to the railroads than it is to the tourists. We feared the "Tourists' March" might appear an epidemic of walking. On diligent inquiry, however, we find that it has gone on the road, to whose others this composition is dedicated, has increased over fifty per cent, and its publication. As we have heard of no other cause for the increase, it must be attributed to Sisson's new march.

The St. Louis "Hall" "cracks" among those of the editor of the Review figures, are in high feather. The "Browns" have won the American Association championship and the cranks fully believe that the Browns will down the League champions in the series of games they are to play with them. To Mr. Chris. Vander Ahe, the President of the American Association, for his persistence, intelligent and liberal management and practical knowledge, the success of the season is due. The St. Louis League Club, which was to "show" the Browns and run the gamut of the season, wears the tip-end of the tail of the league, demoralized, ridiculed and a loser of many thousands of dollars. If it is the mourners will be few—but whether it go or stay, it has lost whatever hold it had on the St. Louis public, so, hurrah for Chris. Von der Ahe and the St. Louis Browns.

VISITORS to the Exposition and Fair must not fail to call at the vest department of A. McElroy on October 12th, at Broadway Ave., where they will find the most complete assortment of Toilet Articles, Cologne, Perfumery, Soap, Parfums and English makers, and every variety of beautiful wares in the drug and toilet line. The goods are of the best quality and will be found to conform with the decreased values of the times.

The Milan Opera Company, under the management of Messrs. Wolfson and Lavino, open on October 12th, at the Richmond Theatre, Richmond, Va. The company embraces the following artists: *Prime Donna* Signora, Maria Signora Matti, Adele Verani and Emma Romelli. *Prime Donna Contralto*, Milla, Currie More and Marie Parfite. *Tenors*, Signori G. Taglieri, Guesano Gillard and Pietro Lombardi. *Bari-toni*, Signori Arturo Marchesi and J. Ferrari. *Bass*, Signor C. Bologna and L. Delmas. *Director of Music* and Conductor, Signor Luigi Loggheer.

"SOMETHING in the way of street music was seen on Fourth street one day last week, which at least possessed the merit of novelty," says the American Music Journal. Under ordinary circumstances a man playing an accompaniment on the harp to a waiter waiting by another man would not attract much of an audience, but the waiter was up and down, with his feet in the air and his head resting on the sawdust stump of a wooden leg, while he studied himself with the head of the air hand touching the pavement, he soon collected such a crowd that the police had to open a passage-way for pedestrians. Like the gymnastic, not the musical performance which drew the crowd, he had stood on his head and while, like an angel, nobody would have listened to him."

This is full of course, and the fact that the most ordinary efforts are not fully appreciated. The "greatest American pianist" (whatever he may be) would draw dollars and cents, if he would stand up on his head and play, say a Bach fugue; the famous prima donna, Mme. Passee, — but we will our eyes before the possibilities.

A BERLIN newspaper publishes a private letter from Anton Rubinstein, giving some curious particulars as to his new work "Moses" on the composition of which he is at present engaged. He writes:

"My 'Moses' is the least practical work that a composer can undertake; I have given all my strength to it, and shall not rest till it is finished. The work, the performance of which will last four hours, is too theatrical for the concert room, and too much like an oratorio for the theatre; it is, in fact, the prototype of the 'sacred opera' that I have dreamed of for years. What will come off, I do not know, and it is not that the work can be performed entire. As it contains eight distinct parts, one or two may, from time to time, be given in a concert or on the stage. I am half through the work, which I hope to have finished by the end of September. I am speaking of the sketch; for completing the score I shall require a whole summer, so that the work will not in any case be ready to appear before September 1886."

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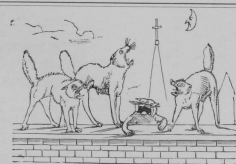
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COMICAL CHORDS.

Come into the garden, cat,
And sing in peace your lay;
For the folks have packed their trunks and skipped
To the seaside far away.
Then into the garden came the cat,
And his brains soon knocked the legs,
Where I struck him foul with a big ball-bat—
Ah! never again sang he.

—Washington Hatchet.

A base ball club and an operative troupe got badly mixed up on a railway train the other day. "Are you the first base?" exactly exclaimed the manager of the match, buttonholing a slim young man. "First base? Do I look it? No, sir! I am *primo tenore assoluto*."

POLICEMAN ADDIS, of Philadelphia, recently tried to arrest a tough, who fired on him, but the bullet was stopped by a suspender button. This little incident shows that policeman Addis has a noble wife, otherwise his suspender would have been fattened by an old shingle nail or wooden toothpick.—*For*

"SOCKETEEREDENBACH" cried Hismarck. Socks came in and looked inquiringly at the Chancellor. "Did you place them *Caroline* land in the ice chest with *dem* other things out of *hef* out in *Africa*?" "Sure." "Well, *den* *daken* 'em out and send 'em back. *Dem* Spookwards *dey* say *dey* will come offer and we git *dei* *koekers*." —*Pittsburgh Courier*.

He leaned over the piano, and gazed upon her face enraptured as she sang. Indeed, so intensely and absorbedly were his eyes fastened upon her countenance that a friend running in a low tone, "You seem lost." "Oh, no, I ain't lost," he whispered. "I filled her back teeth about ten months ago, and I am observing how the filling lasts."

A MUSICIAN was stranded in a city, and applied for help to a rich man who had attended his concert the night before. "I should like to make a small rate, sir," he remarked. "What's the matter?" "Why, sir, you see, I want to leave town, and I have no money, an only a poor musician, sir, and—"

"Oh—ah—yes—I understand, I heard you play last night."

A COMPANY of Good Templars was marching down the street, with bands playing, and a banner on which was inscribed, "We bend the knee, but not the elbow." On the sidewalk was an old woman, who read the inscription, with many a hiccup and aided, "O yes, you bend the knee, but not the elbow!" That comes of this beastly habit of drinking out of the bung. And the procession moved on.—*Brooklyn Eagle*.

AMATEUR TENOR: "Oh, you must put me down for a solo at the church entertainment! I have just learned a new one!" Director (seriously): "Well, what is it now?" "It's called 'The Rectifier's'."

"Humph! Rather odd theme?"

"Odd theme?"

"Yes, I don't know of any reason why the C should be rest- less. You never strike it, you know."

PRETTY COUSIN (to young doctor): "So you are a full-fledged doctor, are you, Tom?"

Young doctor: "Yes, I got my diploma last week."

Pretty cousin: "Have you any specialty?"

Young doctor: "Yes, I shall make children's diseases a specialty."

Pretty cousin: "Ah, yes, I see; and as you gain experience you will be able to attend older people. That's right, Tom, you will be at the bottom of your profession and your work your way up."

THE cat is the only vocalist that never gets mad if it is not applauded.

A newspaper out West puts an advertisement of a lost cat in its news-mast column.

Leading musicians are advocating a lower musical pitch. We hope the cats will adopt it.

A Philadelphia cat howls every time it hears any one singing "Sweet Violets." This shows that cats are really capable of envy.—*Cleveland Vanity Fair*.

MOULDERESS is occasioned by the growth of minute vegetation. A dove will preserve ink. Any essential oil answers equally as well. Leather may be kept free from mold by the same substance. Thus, Russian leather, which is perfumed with the tar of birch, never becomes mouldy; indeed it prevents it from occurring in other bodies. A few drops of any essential oil will keep books entirely free from it. For harness, oil of turpentine is recommended.

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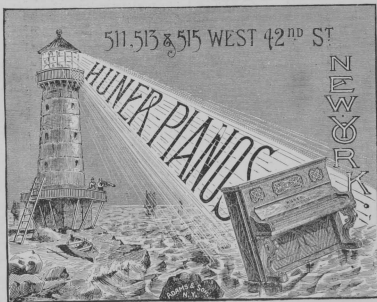
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"I CAN'T get the hang of you Americans," said a newly arrived musician, the other day. "The other evening, down at 'Conny Island,' one of Cappa's Band asked me if I didn't feel like 'histings.' I didn't like to confess my ignorance, so I said I did feel like it sometimes. Then he asked me what my weakness was. Of course, I concluded 'histings' was a compliment, and answered that I thought my weakness was principally in my stomach. He at once said that he would fill me plumb full of the stuff, and make me feel like I did. You can imagine my surprise when I found that he only wanted me to drink with him. Why couldn't he say so, you know? Another awfully jolly fellow in Bayne's band asked me the other morning if I would like to toss a ball before breakfast, and when I expressed my willingness to have a little exercise before eating, I discovered that tossing a ball was drinking a tin cocktail. Now whenever they ask me something I do not understand, I always say 'toss a ball or toss a ale, and I don't hit the mark every time—Quig.'"

NOT POSTED ON MUSICAL TERMS.—"Be sure, and come up at the Key of G, darling," wrote a young lady, in a postscript to her lover.

"Key of G?" exclaimed the gentleman; "what on earth does that mean?"

"Key of G? Why, that means 'one sharp,'" replied his musical room mate.

"Now, I must not exhibit my ignorance," answered the young lover. "I'll pay her back in her own musical language; but, the deuce of it is, I don't know a musical note from a chicken track."

Write and tell her that the Key of F will be there," said his friend.

He did so, and now wants to know, why she laughs every time "One flat" comes up the garden walk.—*Piercy's Peep*

THERE are so many different meanings attached to Schumann's "Cologne" Symphony (performed last evening) he different "intentioned" that we are at a loss to give to the readers of the *Courier* the true synopsis of the plot. It is as follows:—First movement.—The Cologne is pictured in various snells are given by chromatic passages on the contrabasses. Second movement.—This is a scene, and portrays the arrival of Jean Maria. Parina, in the city, there are a great many of him; and his glaze as he thinks of selling diluted alcohol to the tourists at \$2 a quart is admirably represented by flute skips. Third movement.—An *ouverture*. This picture depicts the deliberate movement of the tourist to the cathedral, and looks steadily into the back movement, which depicts the cathedral itself. A massive theme graphically depicts the colossal charges of the back men. The seizure of the tourist by a guide who takes him at a trot through the great edifice is appropriately represented by brass, and the lofty disdain with which this party looks at his two mark guides is full of life and bustle, and pictures the unfortunate traveler struggling with a number of guides who desire to force him to see the church again. With his escape from their hands, the movement closes triumphantly. A tremolo of strings pictures him on the edge of the Rhine, shaking the dust of Cologne joyously from his feet.—*L. C. Elson in Boston Courier.*

BIRD SONGS.

IT is worthy of remark that birds have their time to sing, as well as to labor for living. Their morning and evening songs are never omitted, however silent they may be at nighttime. They spend many hours of the day in the diligent search of food, but its earliest and latest moments are given to song. A few species sing on the wing, like the skylark soaring to heaven's gate; others sing as they hop upon the ground; but most birds choose some lofty perch from which to warble forth their notes. The vireos and warblers sing as they work among the foliage of the trees, but the thrushes set apart an hour for song. The white-throated sparrow chooses the evening hour for his loud and cheerful song. When we first heard it, many and many a year ago, from the top of Pleasant Mountain, how wild and solitary it seemed. Its notes came clear and distinct above those of most other birds. They are among the last to be heard at night, and seem to come from far away. We associate the bird with the mountains, and it seems as solitary as their peaks. It is easy to interpret its song; for none can mistake the warning words, "Sow wheat, Feyerly, Feyerly, Feyerly." Some say it is "Peabody" to whom he is giving advice, but the legend runs that it was the farmer Feyerly who prided by it. The wood-thrush, too, sings at evening. He is perhaps our greatest singer, so charming are his notes. He varies his song like a skillful artist, and seems at times to pride himself on doing something which he ought not to do. But, however he may vary it, his song is inimitable.

But it is the morning hour, in which most birds give themselves to song. During a morning walk, a few days since, we heard the full rich notes of the golden oriole, the long whistle of the wood pewee, the low note of the chipping-sparrow, the short, ascending thrills of the ovenbird; while the least flycatcher, the chestnut-sided warbler, the song-sparrow, the redstart, the indigo-bird, the black-and-white creeper, the red-eyed vireo, and the wood-finch joined to swell the chorus; and from far away the clattering discord of the yellowhammer, it was a glorious concert, and fitly ushered in a bright and beautiful day.—*Portland Transcript.*